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IDENTIFIERS *Apple Macintosh

ABSTRACT

These presentations examine the use of a new Macintosh Lab in Commercial Art Technology, Spanish, and English Composition classes at Clark State Community College. The first paper describes the Commercial Art Technology program at the college, highlighting the use of the Mac Lab installed in September 1993 and discussing the Electronic Publishing, Layout II, Layout III, Computer Art, and Portfolio Development courses which are based on the lab. Benefits highlighted from the use of the lab include the opportunity for immediate feedback and student/instructor teamwork. The second presentation focuses on the use of the software, Aspects, via the lab in first- and second-year Spanish classes. This section indicates that groups of three to four students "converse" in Spanish on the network and that at the end of class sessions print-outs allow students to review grammar problems. Benefits described include the ability of students to grasp spelling faster and retain more vocabulary and of teachers to break away from traditional repetitive grammar exercises to allow more time for oral communication. The final paper discusses the goals and benefits for students and teachers of using the lab in English Composition, including providing students with word-processing experience and experience with a decentralized, collaborative classroom; providing teachers with a new way to use anonymous, conferenced peer editing; and, in general, more collaboration among students. Student art samples and information on software used in art and layout of the English classroom are included. (KP)

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Using a Networked Mac Lab to Facilitate Learning in Art, Foreign Languages, and English.

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Clark State Community College

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Papers presented at the Annual Conference on Information Technology of the League for Innovation in the Community College (10th, Houston, TX, November 13-16, 1994)

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MAKING CONNECTIONS:
USING A NETWORKED MACINTOSH
TO FACILITATE LEARNING IN ART

Presented and Prepared By

Patricia Brutchin

OPENING THOUGHTS

With the September 1993 installation of the Macintosh Lab, Commercial Art Technology at Clark State Community College took a giant step from the past into the present.

Today, the majority of advertising agencies and design studios, be they large or small, use the Macintosh computer as an every day tool in the creative process of developing page layouts, logo and package designs, illustrations, photo retouching and an endless array of special effects that is limited only by one's imagination. As a result, now more than ever, a person entering the field of commercial art must not only be able to think critically and have sound design skills, but also must be computer literate in order to compete in the job market.

Applicable courses in Commercial Art Technology were targeted and shifted from a traditional working method based primarily in hand skills to that of the computer. The computer process increases the technical design aspect without diminishing the creativity of the visual artist. The result is as intuitive and, in addition, can create a fluid design experience.

Courses that are now entirely computer based are Electronic Publishing, Layout II, Layout III and Computer Art. Graphic Arts I & II, Typography and Portfolio Development, make use of the Macintosh Lab one class session a week. Other Commercial Art courses that can take advantage of computer technology in whole or part have been and will continue to be considered.

ELECTRONIC PUBLISHING - Fall Quarter/Second Year Course

Electronic Publishing is a course developed to introduce the student to the use of the computer as a creative design and layout tool. The page layout application Aldus PageMaker is explored as well as the general operation of the Macintosh computer and its peripherals of printers and scanners.

For nearly all of the students this is their first encounter with a computer for the purpose of design and layout; for some it is their first encounter ever with a computer. Assignments are basic and seek to gradually develop the students awareness and confidence in the use of both hardware and software.

By the end of the quarter, Electronic Publishing has laid the foundation for the more complicated design problems of Layout II.

LAYOUT II - Winter Quarter/Second Year Course

The Layout Series of three courses seeks to introduce the student to the creative process of design by exposing them to a variety of basic layout formats.

The first of the three, Layout I, was developed to ground the students in the traditional approach to design by stressing creative problem solving through the use of hand skills and media such as pencils, brushes, markers, pastels, and designer's gouache. In this way, they are aware of this working method and can execute a job in this manner if called upon to do so.

Layout II picks up where both Electronic Publishing and Layout I left off. With the exception of hand drawn thumbnails, Layout II is entirely computer based. The more complicated design assignments are primarily in color and seek to continue the exploration of creative problem solving through the use of Aldus PageMaker's layout and design capabilities.

The more complicated assignments and the use of color require capabilities beyond that which Aldus PageMaker can provide. For this reason the students are now introduced to Adobe PhotoShop which has two purposes:

The first is utilitarian in that it has the ability to correct and balance color in scanned images such as photographs and illustrations, touch-up imperfections, edit or eliminate visual elements in an image and apply filters that work to sharpen and clarify an image.

The second is its creative ability to apply "paint" to an image using a variety of tools, merge images to create a single image, composite images into a collage or montage, and apply a variety of special effects filters that work to visually alter the appearance of an image.

Assignments in Layout II seek to expose the students first to Adobe PhotoShop's utilitarian function and then to its more creative application.

LAYOUT III - Spring Quarter/Second Year Course

Layout III completes the study of a variety of basic layout formats through the use of creative problem solving and the Macintosh computer. The more commplicated design assignments are

again answered using the software applications Aldus PageMaker and Adobe PhotoShop.

COMPUTER ART - Spring Quarter/Second Year Course

Computer Art focuses on the Macintosh computer as a creative design and illustration tool. The software application Aldus FreeHand is explored as students seek to solve assignments such as logo and label designs, info-graphics and illustrations for advertising, editorial and institutional publications.

Aldus FreeHand is known as a draw program. This gives it the unique ability to create free form shapes both for design and illustration. The flexibility of Aldus FreeHand gives the designer or illustrator the freedom to make fluid design and illustration decisions as they visually interact with their work.

Unlike bitmap programs such as Adobe PhotoShop which can generate very large files, FreeHand is based upon Bezier curves and points. These curves and points are mathematically derived. The result is that FreeHand creates relatively small files in terms of storage.

PORTFOLIO DEVELOPMENT - Spring Quarter/Second Year Course

Portfolio Development combines the hand applications from previous 1st year classes and computer experience of 2nd year courses to integrate artwork into a comprehensive portfolio presentation. At this time, students are able to experiment or peruse through other programs for their creative and/or presentation needs.

In addition, the student can focus on developing their portfolio to match the various job opportunities in the present market. One design now has limitless possibilities of layout arrangements from greeting cards to product advertising and package design.

Updating or changing their design is not as time consuming as before. The end result prepares the student to compete and integrate more easily in the fast paced market of Commercial Art.

OUTCOME OF MAC LAB USE; ART - Success and Benefits

- gives students advantage in job market as computer technology spreads throughout business.

- students are able to compete and aspire to a higher level of professionalism.
- professional quality is achieved in a shorter time frame.
- instruction increases --
  - -- immediate feedback from computer available to students.
  - -- quicker student response to their actions with the computer by its very own interaction.
  - -- student comprehension through observing others at work.
  - -- teamwork between students and instructor.
  - -- a class of greater interactive and communicative learning.

CLOSING THOUGHTS

The result of introducing the Macintosh computer into the curriculum of Commercial Art Technology has been that the students embrace the design process with more enthusiasm. Gone is the tedium of developing design and layout thoughts solely by hand. The plodding pace of redrawing every change to a layout in the refinement process, be it large or small, has been replaced by the speed and flexibility of applications such as PageMaker, PhotoShop and FreeHand. The creative process has been liberated!

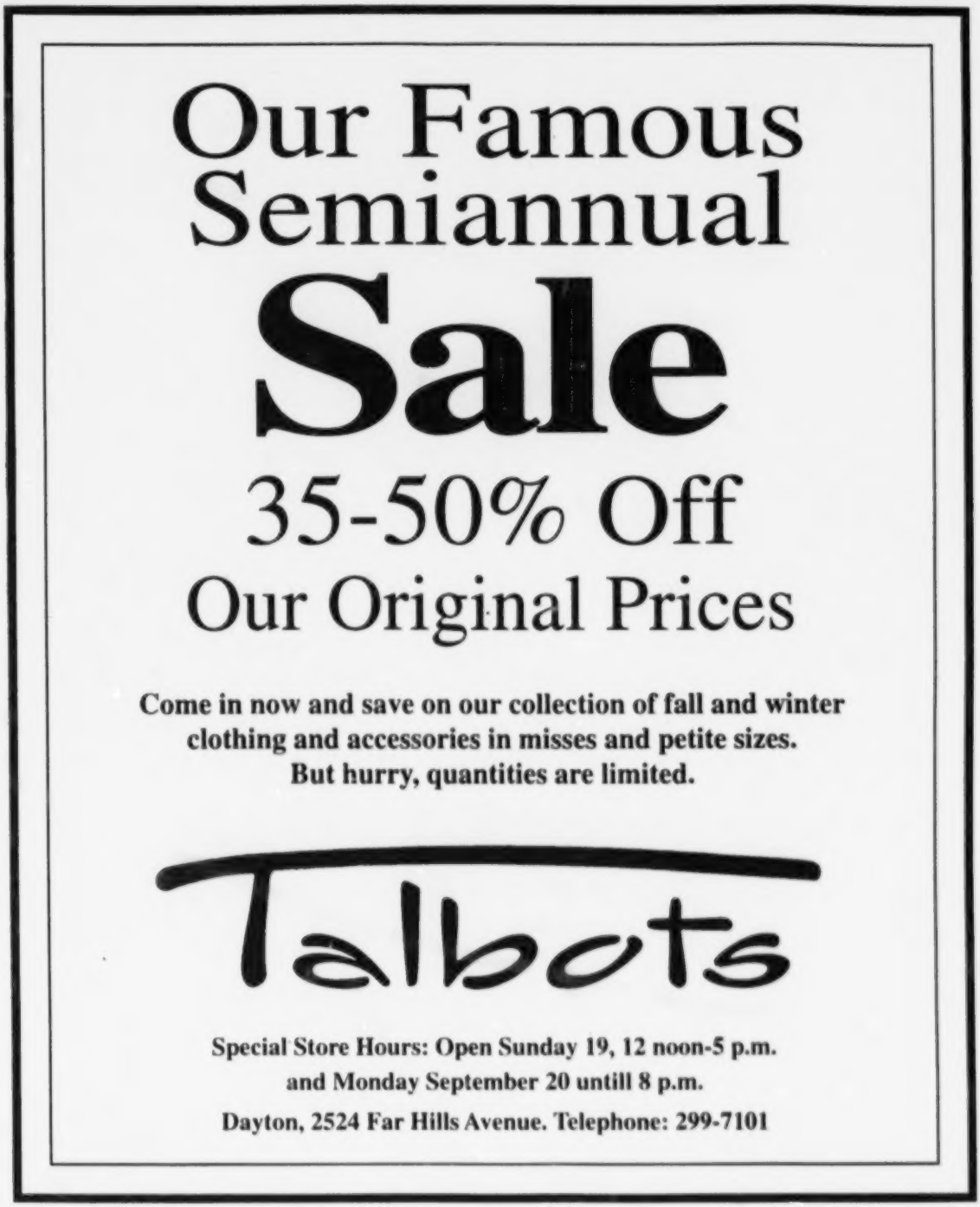
The following pages are a few examples of work by Art Students in the Computer Lab. I hope you will see the practical and creative professionalism which I have experienced and observed when I became a part of the CSCC Computer Lab program. Although I was not involved in the initial stage of setting up the Computer Lab, I share with my colleagues and students the benefit of its genesis and rewards.

I would like to express my sincere appreciation to the following art students at Clark State Community College who made this presentation possible:

Danielle Driscoll
Karien Powers
Carol Grubb

and a special thank's to Richard Wagner, Adjunct Instructor, for his invaluable assistance.

#1. Small Ad Design
Class: Electronic Publishing
Created with:
PageMaker
QFOTO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Semiannual
Sale
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Our Original Prices
Come in now and save on our collection of fall and winter clothing and accessories in misses and petite sizes.
But hurry, quantities are limited.
Talbots
Special Store Hours: Open Sunday 19, 12 noon-5 p.m.
and Monday September 20 untill 8 p.m.
Dayton, 2524 Far Hills Avenue. Telephone: 299-7101

#2. Information Graphics
Class: Computer Art
Created with:
PageMaker
Aldus FreeHand
QPOTO

Fascinating Facts

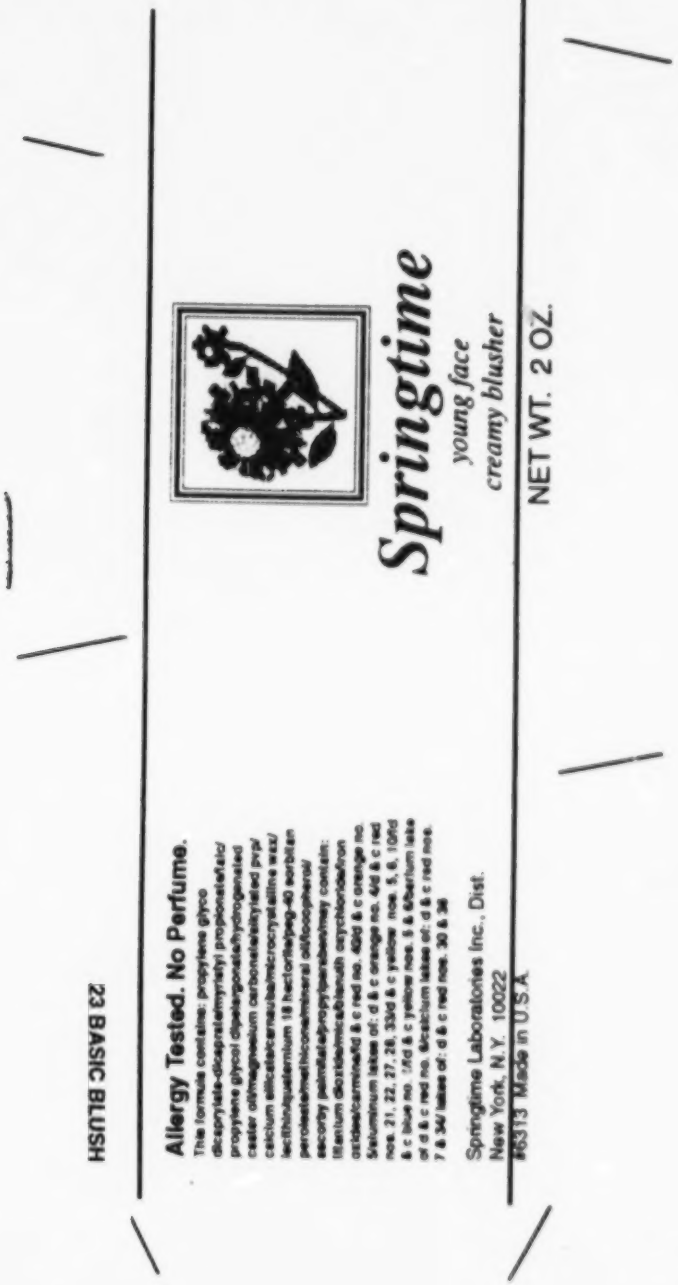
Insects

Goliathus druryi

It is estimated that there may be as many as 30 million species of insect - more than all other Phyla and classes put together - but thousands are known only by a single type or specimen. The heaviest living insects are the Goliath Beetles (family Scarabaeidae) of equatorial Africa. The largest members of the group are *Goliathus regius, G. goliathus and G. druryi,* and in one series of fully-grown males (females are smaller) the lenghts from the tips of the small frontal horns to the end of the abdomen measured up to 4.33 in. and weights ranged from 2 1/2 - 3 1/2 oz.

#3. Fashion Layout
Class: Computer Art
Created with:
PhotoShop
Aldus FreeHand

#4. Package Design
Class: Portfolio Development
Created with:
PhotoShop
OFOTO / Scan paper sculpture
PageMaker



#5. Story Illustration
Class: Layout III
Created with:
PageMaker
PhotoShop
Montage
Color Balance

EMBRACING THE NIGHT

One womans struggle to maintain control of her destiny to the very end

When she answered the door, she did not look like a woman preparing to commit suicide. Small and elegant, she offered a delicate manicured hand - teetering just slightly - and led the way into a warm room brightened with pink tulips and yellow daffodils. A late winter sun streamed through a picture window overlooking a lake and distant mountains; as she served coffee a flock of birds took sudden flight, startling from her a small chirp of pleasure.

Her illness, oddly, made her extraordinarily beautiful: Her milky skin glowing, her blue eyes huge in a small, fragile face framed dramatically by a white turban concealing what she called her "bald as a egg" head. She had just returned from her day's excursion to vote for a mew school tax and visit her 95-year-old mother. And now she was waiting for Sheila Cook from Compassion in Dying, who would support her and advise her on how best she might die.

Sick and sleepless. Just weeks earlier, the cancer had begun its advance form her lungs into her throat and brain. Chemotherapy had done little but make her horribly ill - she was left gagging and gasping for breath, aching as if from a beating and nauseated every hour of every day. When the seizures started and tumors were found on her brain, doctors had won her a brief reprieve with a burning dose of radiation that she knew she could not endure again. Sleep had deserted her, even with increasing doses of painkillers, and food had turned to sawdust in her mouth; she now weighed just over 70 pounds and was exhausted. So overwhelming was her weariness that often she could not turn in bed or stand and cross the room. Her eldest son, a doctor, knew what lay ahead: "It's awful. Paralysis, loss of control of body functions, delirium, your worst nightmares crawling over you, stone terror, pain beyond belief. When you're in that much pain, you're utterly alone."

When her doctor told her she had no more than six months to live, he had urged her to enter a hospice. But she did not want to spend weeks "dying by the inch." What had given meaning to her life, she said, "as the chance to be kind, to do things for my family." To be deprived of that was for her to be already not alive.

Indeed, helplessness was what she had fought all her life. Left father less at age 2, abandoned by her husband when her children were still in school, she had built her own successful business, traveled in Africa and the Middle East, put her kids through graduate school and volunteered many hours each week at a clinic for disabled children. Now 70 years old and dying, she was not suddenly going to yield up her control. "I am not going to wait for somebody else to decide I can die.

Who has the right to say what I can do with my body, with my life?

The only permission she desired was her children's. Her daughter had long ago promised her support. Just a few weeks earlier, she had taken her mother shopping and noticed her admiring a brass urn. The daughter asked if she would like it for her ashes. "Oh no, just put them in Tupperware," her mother said, laughing. "It's cheaper, and I won't know the difference anyway."

Her eldest son was, at least in the abstract, more ambivalent. He had opposed Washington State's "death with dignity" initiative in 1991, fearing that it would

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license a king of euthanasia specialist who would swoop in on fragile patients. He believed that only a doctor familiar with the physiology and psychology of dying and with the patient who wished to die could make a fair judgment that all avenues of relief had been exhausted. "Independence has been such a central virtue in her life.

To be unable to clean herself or feed herself would be intolerable," he said. "I have to let this be hers. I appreciate her asking my permission. She said to me, 'I don't own my life; my family does.' But the fact is, if she's in agony, we own that, too."

With her children ready to support her, she called Compassion in Dying, an organization founded last year by, among others, Unitarian Universalist minister Ralph Mero to assist patients wishing to "hasten their dying" and to demonstrate that this most profound of human decisions can be adequately regulated to protect vulnerable people. Critical of Dr. Jack Kevorkian's willingness to euthanize patients he has known just a short time, as well as those who are not terminally ill, Compassion leaders have developed a set of stringent guidelines they hope to see written into law. Compassion will help only an adult who is terminally ill, mentally competent and physically able to self-administer the drugs. Patients must have the support of both their primary physician and their families and must not be acting out of depression, financial duress or for want of adequate emotional support or medical care. To those meeting all those criteria, Compassion offers information on lethal doses of barbiturates, family counseling, even company at the final hour.

What the organizaton's workers cannot do under the present law is provide the drugs themselves. Mero recommended to the dying woman that she tell her doctor of her trouble sleeping to get Seconal or Nembutal, the most reliably lethal barbiturates But guessing her purpose, her physician had abruptly cut her off, saying, "I could go to jail." She would not ask her son for help and put him in legal jeopardy. But she was terrified that the time left to exercise her will was running out. That fear of becoming trapped, says Mero, frequently pushes the terminally ill to hasty, violent action: ensuring patients a last resort of "Hastened death" often actually prevents their suicide. "If I knew I could do this whenever I'm ready," she said, "I'd be happy to go on as long as I could."

When Sheila Cook, a plump, curly haired woman in a pink sweater and denim skirt, arrived from Compassion for a get-acquainted visit, the question of how to get the drugs was already pressing on the woman's mind. Yet she remained a charming hostess, chatting about a coyote that had been roaming the area and just the night before had eaten neighbor's pet ("I guess if you say cat to a coyote, it's like filet mignon-tender little morsels") She talked about the favorite novels she was rereading-*The Caine Mutiny* and *Pride and Prejudice*. With a sweet smile, she wondered what courage it might take to swallow the lethal drugs, whether, at the final moment, shewould change her mind. When she returned again to her preoccupying

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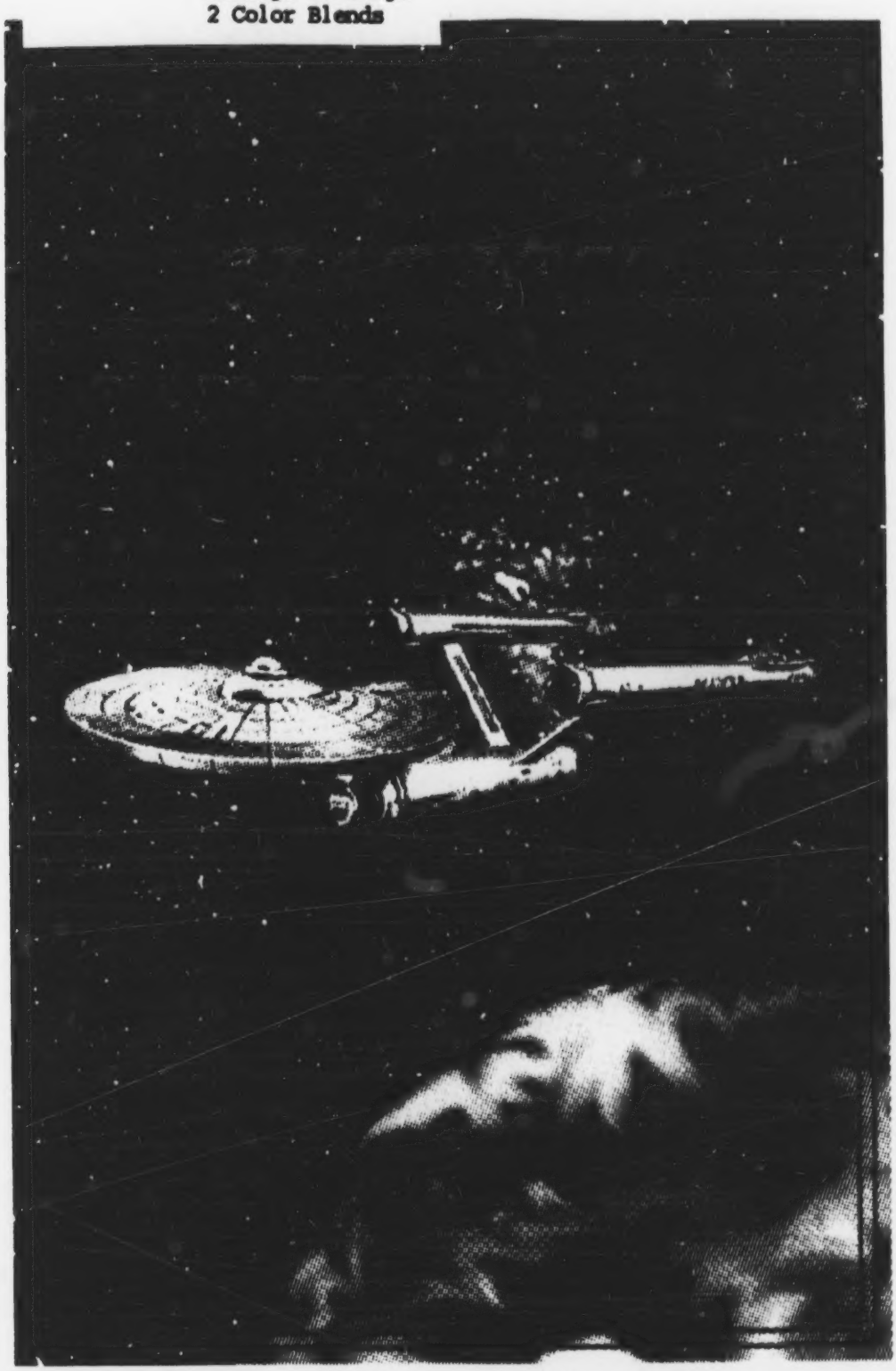
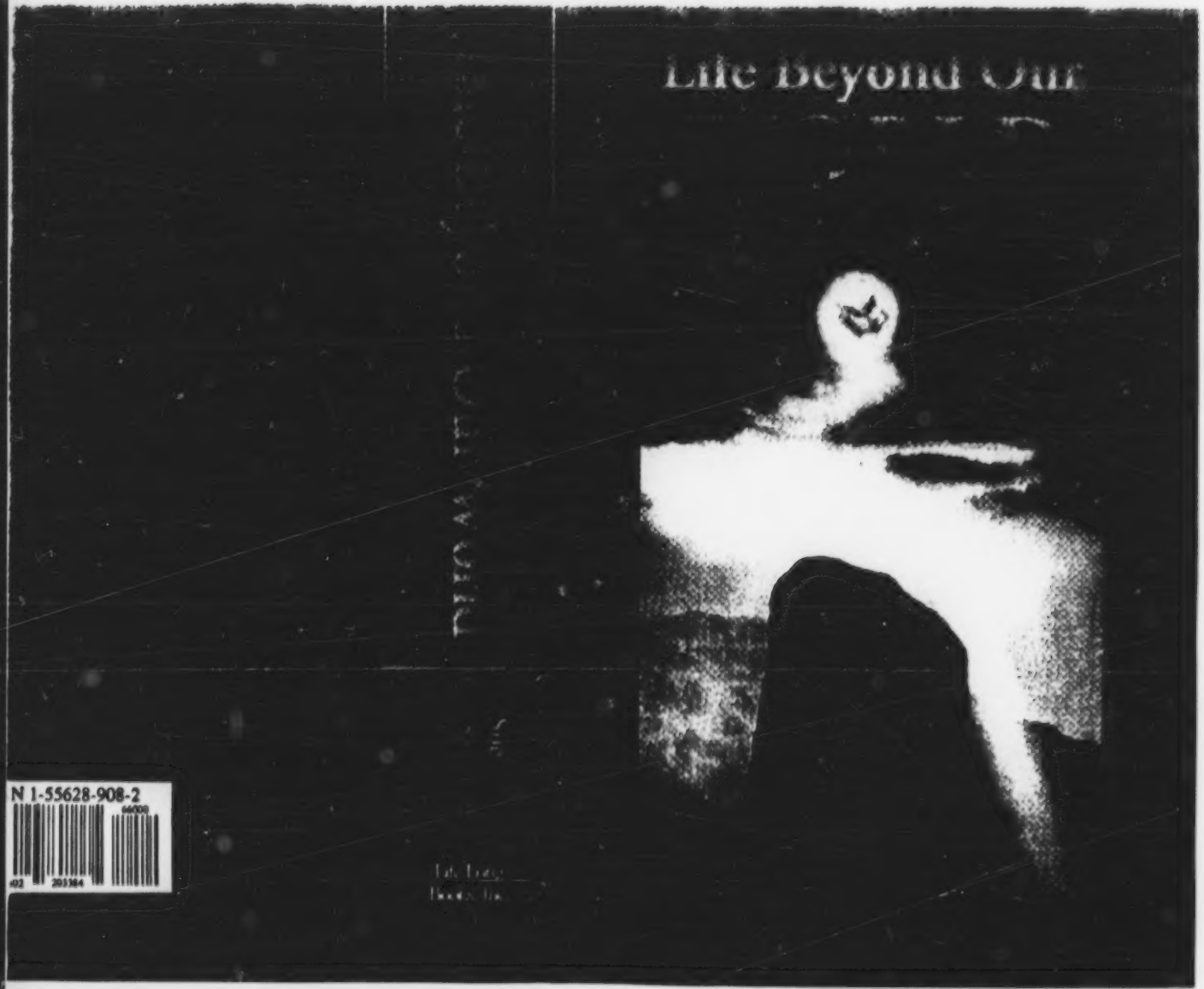
#6. Book Cover Layout
Class: Computer Art
Created with:
PageMaker
PhotoShop
Color Balance
Montage of Image
2 Color Blends



Book Illustration
by Danielle Driscoll
Layout III
Photoshop
Pagemaker



N 1-55628-908-2

Life Beyond Our WORLD

- Do you believe in ghosts?
- Do you believe in aliens?
- Do you believe in the supernatural world?
- Have you ever seen something that you could not explain?

This book is about supernatural experiences. Unusual things that have occurred without an explanation.
The people in this book describe events that will send chills down your spine and make you look behind yourself every second.
These stories are true.

There are many different explanations about why unusual things occur.
For the people who do not believe in supernatural phenomenon, simple explanations such as the wind, houses settling and reasons of that nature are
the causes for creaks, slamming doors, screams and even objects moving.
For the people that do believe in supernatural phenomena, the reason for things happening are simple -it's real.

"Using a Networked Macintosh Lab
to Facilitate Learning in Foreign Languages"

by

ANGELA HAENSEL

The software Aspects is used mainly for English composition classes. It is a peculiar software which has a tool called Chat Box. The Chat Box allows students to interact in groups, creating small networks in the Macintosh lab, and basically students can chat in a written form among themselves. One of the advantages of the Chat Box is that students can brainstorm and exchange ideas about their individual or collaborative written works.

In both my first and second years of Spanish classes, I use the Chat Box as a communicative tool in the learning process of a foreign language. I divide the class in conference groups of three or four students, and I ask them to chat in Spanish, using the Chat Box. What students really have to do is to talk back and forth, not orally, but in writing. As their teacher, I have access to enter any conference group at any given time, so I can observe the content of what students are writing to each other.

Students start chatting among themselves and I keep observing what they write and how they write in Spanish. I may intercede in one conversation when I notice that a specific student is not participating in the chat. I may access another group and help them move ahead in their brainstorming process, monitoring how much English they are using. Students have a natural tendency to switch back and forth from Spanish to English, or use what is known as Spanglish, words that mix both languages.

At the end of the class period I print each group's Chat Box, give copies to students, and ask them to review their grammar problems. In the regular classroom setting we discuss the grammar problems, we see how we could have finished some of the conversations that started but were never finished, either for lack of time or for lack of knowledge of the language, and we see how we could have expressed better some unclear ideas.

In the first year of Spanish, students ask each other very simple questions using a very simplistic grammar structure. As they progress to the second year of Spanish, the quality and the content of the questions should improve, and it usually does show signs of improvement.

I find that the Chat Box can train students to think in Spanish, breaking away from the traditional habit of: first thinking in their native language, then translating their ideas to the foreign language, to finally verbalize their message.

Students exposed to a Macintosh Lab environment while learning a foreign language grasp spelling faster, and learn where to locate the written accent marks on the keyboard. This aspect of the learning process is very important because when students move to the second year of Spanish, they are required type the final draft of their paragraphs.

Several of my Spanish students seemed to feel more at ease when speaking Spanish in the classroom after some practice in the Macintosh Lab. I do not have numbers to support this statement, but my observations have shown that students who were exposed to the learning process of a foreign language in the Macintosh Lab seemed to feel more comfortable when responding questions, when performing oral presentations, or when practicing conversation in groups in the traditional classroom setting.

I also noticed that after practicing in the Macintosh Lab, students were able to retain more vocabulary than grammar. For example, I had a D student who had problems with grammar when tested in the regular classroom setting. After using the Macintosh Lab for one entire term, this student revealed to be able to choose the correct idiomatic and helpful expressions in Spanish, showing that his command of the Spanish vocabulary became better than his knowledge of grammar itself.

I feel that although I can not statistically prove anything that I observed while my students were working in Spanish in the Macintosh Lab, the example above shows that the communicative approach predominates over the grammar approach when students have experienced foreign languages in a computer environment. The D student may not have a very good grasp of the Spanish grammar; however, verbally he seems to communicate more than a student exposed only to the traditional grammar approach in a regular classroom setting.

Additional to the Macintosh Lab at Clark State Community College, in the library there are Macintosh terminals where students can practice Spanish using the software "Spanish Grammar Computerized I and II", the software "Spanish Contest I and II", and a set of CD-ROMs which focus on grammar drilling exercises and culture of Spain and Latin America, with listening, reading and exercises on comprehension. These software help students to review grammar points through multiple choice and drilling exercises, and at the same time students receive verbal and graphic feedback.

The only limitation of the software on grammar is that it primarily focus on drilling exercises, where students have to type the correct answer. The software most certainly help students with spelling problems, but it does not provide the students the opportunity to write complete and genuine sentences, something that on the other hand students can do when using the Chat Box available in the Macintosh Lab.

One of the best advantages of introducing computers in foreign languages is that it frees the teacher from having to repeat the traditional grammar exercises in the classroom, and allows more time for oral communication. If the teacher encourages the students to individually practice and review the grammar points using computers, there will be more time left in the classroom for intense oral exercises, and the perfect cycle of the learning process of a foreign language can be established.

The changing ways we teach reflect the changing ways of the learning process of our students. The better we understand the new learning processes that appear every day, the better we will be as facilitators of education.

Brian Heaney
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Clark State Community College
Springfield, OH 45501

Using a Networked Mac Lab to Facilitate Learning in English: Presentation at The League for Innovation in the Community College's 1994 Annual Conference on Information Technology, November 12-16, 1994, Houston, Texas

I. Goals of the Mac Lab in English Composition:

A. Give students word-processing experience in a composition course.

1. We decided on WordPerfect 2.1, a capable and popular word-processing program.
2. We also decided to encourage students to have word-processing skills before they enrolled in the course, but we did not make those skills a requirement. We felt that teachers in the lab would need to work out a balance between computer instruction and writing instruction through experience. We are still finding that balance, but technical help for many Mac Lab classes has been added, and the school will shortly require a computer literacy course for all students planning to enroll.

B. Discover how a decentralized, collaborative classroom works.

HANDOUT ON ROOM DESIGN.

1. We find that, with this arrangement, students get together on their own to help each other and that the teacher is less a performer than a facilitator; this is the sort of workshop atmosphere that encourages a process approach to writing, because students have time to work at their own pace, and peer editing, because the classroom design encourages work in pairs and small groups.
2. Students are often surprisingly mature and honest in the help they give each other; they may spell words for each other or even punctuate for each other, but the best pairs ask their editors for "global" opinions on drafts and bring out ways in which writing could be clearer, more unified, or more coherent.
3. Teachers may become frustrated at not being experts on machinery and not moving the whole class together toward completing an assignment. They may feel that they are paid to be classically prepared and to put on a show of it in the classroom. Frequently, however, they can still use the lab classroom for that purpose. The important point is that as students struggle or breeze along, learning happens, and learning is what we want.

C. Use networked conferencing software to discover its effect on peer editing.

1. The machine and program have two effects: the anonymity of conferences makes students more fluent in writing, and the grouped or modular location of students helps them to work with each other once they get to know each

others' writing.

2. To report on ASPECTS 1.03, which is our conferencing software, here is some technical information: Our machines run the program with minimum 8 megabytes of RAM and about 230 megabytes of hard drive space. Our Mac LC IIs and Centris 610s are more than adequate. The program is networked using ETHERNET technology, and a file server is advisable for its use in the classroom. Users may work in the program alone, through a network, or by modem.

HANDOUT ON ASPECTS 1.03.

3. The program requires a fairly complex series of commands to carry out the peer editing we do, Fundamentally, there are 3 parts to the operation: first, students bring their copy (a rough draft of an essay on their own diskette) from WordPerfect into an ASPECTS file.

HANDOUT ON "SAVED. . . ."

Then they form conferences, usually under pseudonyms, in order to discuss one rough draft at a time, using the "Chat box" feature. Finally, they print the "Chat box" plus their rough draft, so that they have hard copy to re-write and think about, and bring their document back into a WordPerfect file on their disk.

Imagine having an editor's feedback neatly printed on paper and/ or on your diskette. If you had access to a mchine, you could review a good deal of advice on your writing and get immediately back into your document to work it in.

II. Triumphs and Difficulties:

A. Triumphs in the Lab:

1. Students get comfortable, for the most part, with word processing. Many ability levels enter the class, and students who overcome their inhibitions get brought up to speed by others.
2. Students become fluent in writing and tend to collaborate closely.
3. Students become genuinely involved in their own learning.
4. Attendance is less a problem than it might be in tradtional classes.

B. Difficulties:

1. You need to choose your software right. ASPECTS is fairly complex, and it will not read WordPerfect, so importing text cannot be done in our peer editing. Instead, we use the "Copy" function to transfer text, but some of the formatting is lost in that transfer. We have Microsoft Works installed now, which ASPECTS will read, but Works is not as capable a word-processing program as WordPerfect.
2. Teachers may dislike making their agendas depend on delicate machinery, and there are frequent technical problems in networking, printing, hardware, and failure to stay within the limits of the software. Teachers should train

themselves as much as possible to solve technical problems as they arise, and technical assistants for all lab classes are indispensable.

At Clark State, we have excellent technical assistants, and full-time faculty who teach in the lab have Macintosh computers, with WordPerfect and ASPECTS installed, in their offices. In addition to our technical helpers, Mac Lab teachers had a summer to prepare before the lab was run at full capacity. This preparation was not extenuating; in my case, it took 40-50 hours.

III. What I see in my classroom:

A. Students working together without using the conferencing software--just talking, pointing, and thinking in front of the document on the screen. I do not believe that this practice is out of order. Students are learning.

B. Poor writers working in WordPerfect, producing neat lines of error-filled, incomprehensible prose. At least they are producing. At least they are word processing.

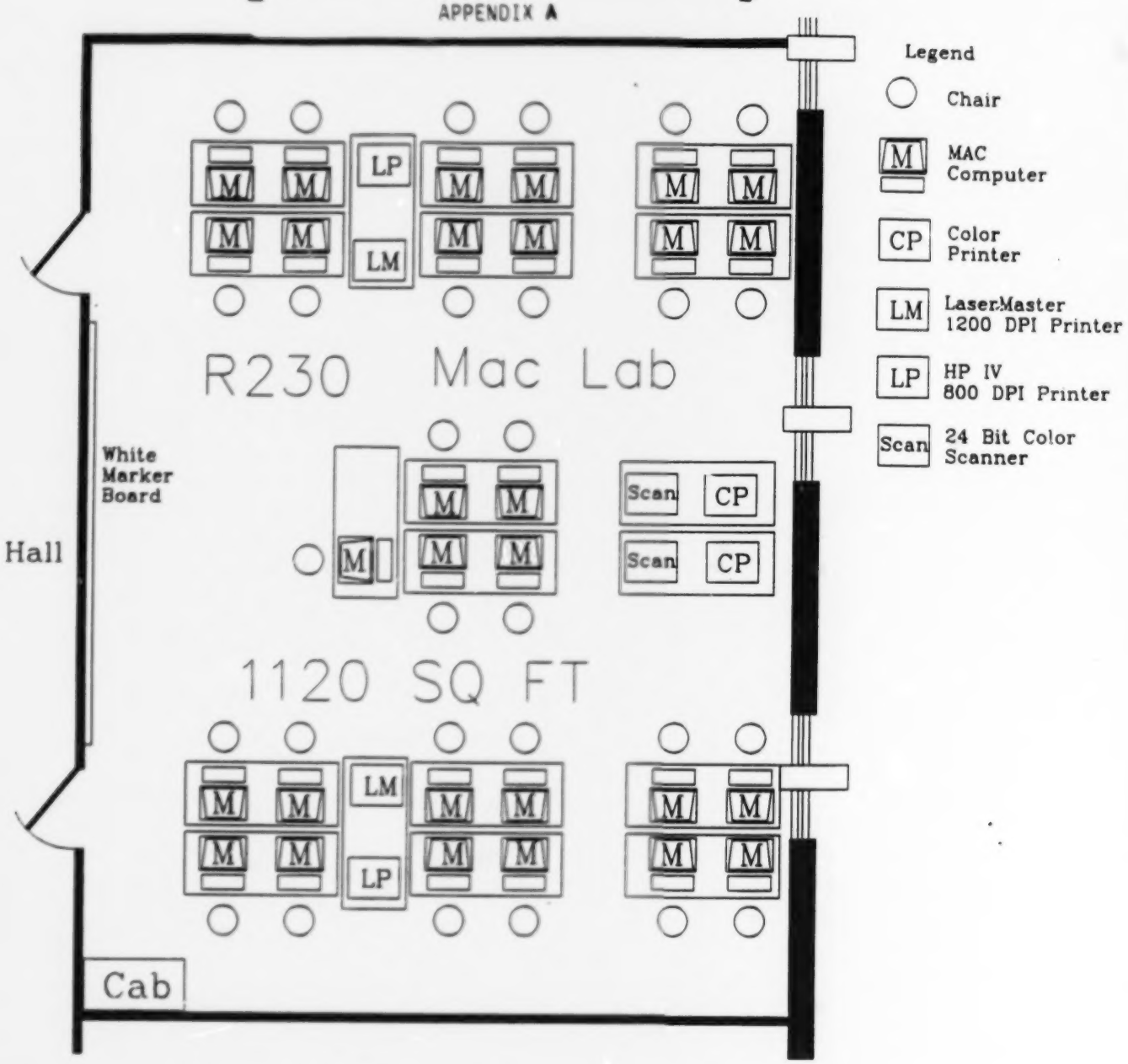
C. Students playing with the Macintosh puzzle or graphics programs during class time. OK, but how is their writing? I am not above admonishing them, but if they give me good writing, I let them play. They have lab hours outside class as well, in which they can write on the Macs.

D. More than half of the students in my 8 a.m. Mac Lab usually there before my arrival, in front of a lighted screen, working quickly and quietly.

E. Students getting out of their chairs to help a classmate learn the software: a command here, an extra menu capability there. People whose question was a moment ago addressed to me are now silent, being helped. My reduced authority brings some reduced responsibility as well--maybe I can use the time to grade some papers, or help another student in depth, or play with a new program.

Thank you for participating; I hope this presentation has answered many of your questions.

APPENDIX A


Legend
Chair
MAC Computer
Color Printer
LaserMaster 1200 DPI Printer
HP IV 800 DPI Printer
24 Bit Color Scanner
R230 Mac Lab
1120 SQ FT
White Marker Board
Hall
Cab
LP
LM
CP
Scan
M

Aspects

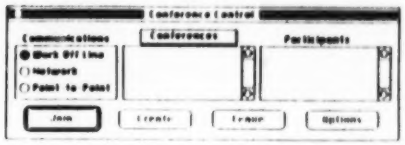
The First Simultaneous Conference Software For The Macintosh

Creating a Conference

1. **To open Aspects, double-click the Aspects icon.**

Aspects 1.0

The Conference Control window is displayed.



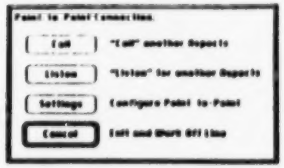
2. **Choose a communications method.**

To work by yourself, use **Work Off Line**. Simply use the File menu to create or open documents.

To conference over a network, click **Network**. Then one person creates a conference.

Group Technologies, Inc.
1408 N. Fillmore Street, Suite 10
Arlington, VA 22201
Phone: 800.476.8781 or 703.528.1555
Fax: 703.528.3296

To conference over a modem or serial link, click **Point-to-Point** to display the Point-to-Point dialog box.



The first time you use the Point-to-Point dialog box, click **Settings** to configure your modem or serial link.

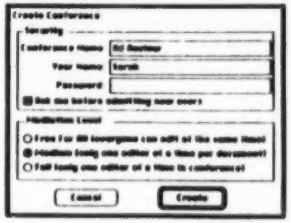
To make a modem connection, one person clicks **Listen** while the other clicks **Call**.

To make a serial connection, both people click **Call**.

When a dialog box tells you the connection is made, one person creates a conference.

3. **Create a conference.**

One person clicks **Create** on the Conference Control window to display the Create Conference dialog box.



Change the conference name and your name, if you wish.

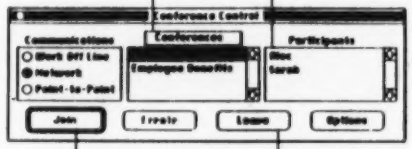
Select a password and check "Ask me before admitting new users" if you want to control who joins the conference.

Choose a mediation level.

Click **Create** on the Create Conference dialog box.

When you click **Create**, a conference is created and you and others see it in the Conference Control window.

The participants in the highlighted conference are listed here when they join.



Click **Join** to join the highlighted conference.

Click **Leave** to leave a conference.

4. **Once a conference is created, you can work together on documents.**

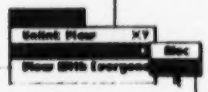
To create or open documents, use the File menu.

Linking Views

Conference participants are free to work on different documents or different parts of the same document. However, participants may want to be sure they are viewing the same part of the same document at the same time.

Use the linking features on the Windows menu to link your screen view with one or more other conference participants.

Choose to unlink from a view.



Only the Moderator can link everyone.

Select a name to link with that person.

When you are linked, **View With** changes to **Who is Viewing**. Choose it to display a list of persons linked with you.

In the upper right corner of each document window, the View icon indicates your linked status.

Your views are unlinked

Your views are linked

Your views are linked but you are working privately

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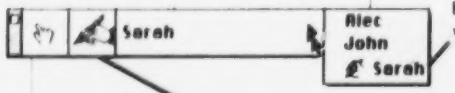
Using the Conference Tools Palette

The Conference Tools palette appears below each document window. It contains tools for conferencing: the Pointer and the Edit Control tools.

The Display area is used to display the name of the participant who has edit control in Full and Medium mediation.

To show the Participants list, click and hold the triangle (arrowhead) in the Display area.



A Pen-in-Hand icon appears before the name of the person who has edit control.

Use the Pointer to point out parts of your document to all other conference participants. To turn your cursor into a Pointer, hold down the Control key or click the tool. Everyone sees your Pointer on their screens.

To change the shape of your Pointer, double click the Pointer to display the Select a Pointer dialog box and choose a unique Pointer.

One of three Edit Control tools displayed here lets you know if you can edit a document.

The Closed Pen: you cannot edit the document.

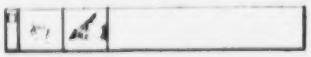
The Pen-in-Hand: you can edit the document.

The Raised Hand: you are waiting to edit the document.

The Conference Tools palette is shown below as it appears when you create or open a document in each level of mediation.

Free-For-All Mediation

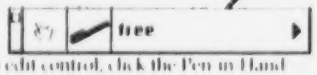
Everyone has the Pen-in-Hand and can edit at the same time.



Medium Mediation

Everyone has the Closed Pen at the start. The first person who clicks the Closed Pen gets edit control.

That person's name replaces free on all screens and the Pen-in-Hand replaces that person's Closed Pen.



To give up edit control, click the Pen-in-Hand.

Full Mediation

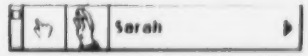
The Moderator gets edit control at the start.

The Moderator gives edit control to another person by dragging to that person's name.

To get back edit control, the Moderator clicks the Closed Pen.

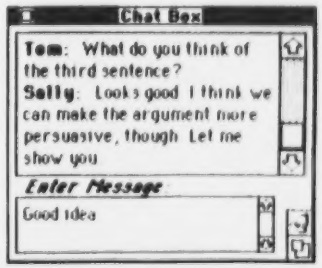
In Medium and Full mediation, a Raised Hand appears if someone else has edit control when you request it. In addition, in Medium mediation, the Pen-in-Hand of the person who has edit control flashes. In Full mediation, the Moderator's Edit Control tool flashes.

Raised Hand

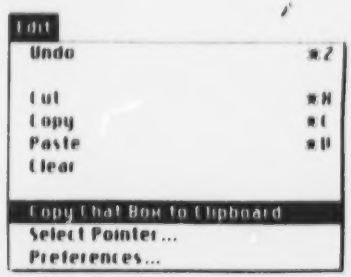


On the Participants list, a Raised Hand icon is placed before the names of those waiting to edit.

Using and Saving the Chat Box


Chat Box
Tom: What do you think of the third sentence?
Sally: Looks good. I think we can make the argument more persuasive, though. Let me show you.
Enter Message
Good idea

The Chat Box lets you send messages to other people in your conference. Open it by choosing Chat Box from the Windows menu. Type a message and press Return to send it.



To save the dialog in the Chat Box, select Copy Chat Box to Clipboard from the Edit menu. Then Paste into a word processing document, where you can edit, save or print the text.

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THE GOAL: SAVED WITH CHANGES

Decide on a conference moderator for your conference. More than one moderator is not available, and more than two participants lead to too much time and confusion.

The moderator's document will be the only one viewed in each conference. To discuss additional documents, switch moderators.

WordPerfect to ASPECTS

1) Document in WordPerfect
2) <Select All> on "Edit" menu
3) <Copy> on "Edit" menu
4) Open ASPECTS
    a) <ESM Launch> under program icon, then <ASPECTS 1.03>, or
    b) <ASPECTS 1.03> under "Apple" menu, or
    c) <ASPECTS 1.03> under program icon
5) <New> on "File" menu
6) <Writing> in dialogue box
7) <New> in dialogue box
8) Click your insertion point into the new ASPECTS document.
9) <Paste> on "Edit" menu
10) Document in ASPECTS

Working in ASPECTS

1) <Conference Control> on "Windows" menu
2) <Network> in dialogue box
3) If you are the Moderator
    a)<Create> in dialogue box
    b) Type conference name.
    c) Type your name or chosen name.
    d) "Ask me before admitting new users"? NO.
    e) <Medium> under "Mediation level"
    f) <OK> in dialogue box
4) Wait for conferences to appear in Conference Control dialogue box.
5) If you are the Moderator, do nothing now.
6) If you want to participate in a conference
    a) Select the conference you wish to join in the Conference Control dialogue box.
    b) <Join> in dialogue box
7) <Chat Box> on "Windows" menu
8) Click and hold the mouse arrow on the outer border of the Chat Box to change the size and shape of the Chat Box.
9) Type your message.
10) <Enter> on the keyboard.

11) Use the Chat Box to discuss the Moderator's document.

ASPECTS to WordPerfect

1) If you are the moderator
    a) <Copy Chat Box to Clipboard> on "Edit" menu
2) Click your insertion point to the end of your document or to wherever you want the comments saved.
3) <Paste> on "Edit" menu
4) <Select All> on "Edit" menu
5) <Copy> on "Edit " menu
6) <ESM Launch> under program icon
7) <WordPerfect> on EasyShare menu
8) <New> on "File" menu
9) <Paste> on "Edit" menu
10) <Save As> on "File" menu
11) Name the document what you want, without duplicating another filename.
12) If the disk icon does not appear above the "Save As" menu in the dialogue box
    a) <Desktop> on icon above the menu in the "Save As" dialogue box
    b) Select your disk icon on the "Desktop" menu, and click on "Open" in the dialogue box.
13) <Save> in the dialogue box

THE RESULT: SAVED WITH CHANGES--
ON YOUR DISK

Brian Heaney
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Clark State Community College

Report on "Making Connections: The Changing Ways We Teach, Learn, and Work in Community Colleges"
League for Innovation in the Community College's 1994 Annual Conference on Information Technology. November 12-16, 1994, Houston, Texas.

I co-presented with Dr. Marsha Bordner, Vice President/ Dean of Academic and Student Affairs and Pat Brutchin, Instructor in Commercial Art, on Sunday, Nov.13 from 8-9:30 p.m.: "Using a Networked Macintosh Lab to Facilitate Learning in Art, English, and Foreign Languages." Angela Haensel, Instructor in English and Foreign Languages, was unable to attend, so I read her selection on computer-based instruction of Spanish along with mine in English Composition. Our roundtable discussion included Clark State's proposal for a Mac Lab and materials illustrating how the plan was implemented. The audience was large (about 30), and the presentation appeared quite effective. I also attended presentations in two tracks: Internet and English/ Writing.

This conference was generally stimulating, but it rested upon at least two assumptions which could be questioned: 1) that technology will solve more educational problems than it makes, and 2) that collaborative learning is more effective than individual learning. Of course, that uncritical attitude meant that the participants were technically knowledgeable and enthusiastic, but no one whom I saw or heard argued with those premises. Also, I still wonder to what extent education is simply a feast for market-hungry computer and peripherals vendors. The sales booths and corporate-sponsored Tex-Mex hors d'ouevres did not point to an encouraging answer.

On the productive, constructive side, I saw several applications of computers and multimedia which held possibilities for my classes; I increased my knowlege of Internet; and I picked up ideas and contacts by talking shop with colleagues from around the nation. Teachers and administrators from Canada, the U.K., the Netherlands, and Australia added to the international flavor.

Observations from the English/ Writing area:

- The Daedalus Group's presentation of its Daedalus Integrated Writing Environment intrigued me, but after thinking through the writing software we now use, I find we've chosen well in ASPECTS 1.5 and WordPerfect 2.1. Our current software offers more capabilities to more members of the Clark State Community.

- Clark State's Mac Lab is admirably up-to-date and offers design, equipment, and teaching strategies on par with leading institutions. We are ahead of most U.S. community colleges in Computer-Aided Instruction and Learning.

- Interactivity and Virtual Reality offer exciting learning methods in *reading* and *interpretation* of texts. The virtual reality program I saw walked students through visual images of a poem and allowed the students to construct their own interpretive world--then see whether it made sense. Interactive study of text, the other program, allowed students to think through their interpretations of prose and poetry by writing long answers to sequenced questions. One problem of these methods is the imposition of an interpretation on teachers who buy the software; the solution, I think, is to write our own software.

- Many possibilities exist for making interesting writing exercises and using networked programs to share the assignment. Sentence combining--making groups of repetitive,

choppy sentences into varied longer ones--can be worked in conferences where each student can use the neatness and focus of his/her own screen. Also, most networked programs give the option of real-time conferencing, so that students and teachers can talk to each other online about their work.

• Pitfalls of computer-based teaching were honestly discussed. One teacher almost printed out a backup syllabus and course outline on the first day of her IBM Lab class, in case the information on her disk had disappeared, but the students were able to download what they needed after all. Such examples reminded me that depending on new tools can be difficult for any professional.

• One of the meetings confirmed my feeling that the ideal teaching schedule in a computer lab is every class, all the time. The presenters reported their insistence on a dedicated lab before the first computer was even installed, and that insistence paid off in increased collaboration among students and quicker learning time/ more flexibility for teachers and students.

• Electronic mail, available primarily through connection to the Internet, can help students and teachers discuss coursework or provide counseling at a distance. Although the teacher I heard sacrificed hours of his life outside class to E-mail, he accomplished much in terms of individual attention to his students; they were encouraged to leave him messages at any time, and he would respond.

• Internet can be a fruitful learning tool which presents research and E-mail opportunities to teachers and students. Interesting cross-cultural and international experiences can be provided. But Internet is expensive, I think, and research documentation can be problematic; acknowledging sources from a database must be done--but how consistently?

On balance, I am grateful for the opportunity to have presented at and attended this conference. Thanks to Marsha Bordner, Pat Brutchin, Angela Haensel, Kylene Norman, and Chris Roberts.